EU-Support for European Children’s films:

**A Drop in the Ocean?**

In the previous issue of this Journal we mentioned that within ECFA a grouping of (children’s film) distributors had started. Apart from the exchange of information and experiences, the main goal of this grouping is to get more access to the funds that the European Union has available to support the distribution of European films.

There are two main opportunities for distribution companies to receive grants:

The first is the „automatic support“ which is based upon the results of a film. For each paying visitor the distributor receives a certain amount to be re-invested in new European productions.

The second is the „selective support“ which is partly paid before the release of the film and is therefore meant to help the distributors to cover the first investments for prints, subtitling or dubbing costs and advertising. Please note, at first this grant was completely regarded as „a loan“ (if the film was quite successful the loan had to be paid back). Then it became part loan, part subsidy (the costs for subtitling or dubbing were a subsidy) and since 2007 the grants will be completely con-

Interview with Magnus Carlsson, Director of Desmond and the Swamp Barbarian Trap:

„Everything Started with a Pig in a Sauna!“

„Desmond and the Swamp Barbarian Trap“ is the first long animated film by Magnus Carlsson (who won several awards for his video for Radiohead’s ‘Paranoid Android‘). And „Desmond …“ is really HIS baby. Together with a team of (mainly Swedish) animators, he did everything within his power to keep the production in his own hands, whatever the consequences were...

Where does the little pig Desmond come from?

Magnus Carlsson: It all began with an image in my head: a pig in a sauna… and it’s with that image that the film starts. I was working on animated TV-series like The Three Friends and Jerry and Lisa, but only human characters acted in those series. Never before had I animated something with animals and I was really keen on trying. I got the first idea for Desmond in 2001. By that time I didn’t know what it would be: a TV-series, a film…? I took my time to let the concept grow and blossom.

You had never done puppet animation before?

MC: I am a director, not an animator. I work exactly like a director of a feature film; the animators are my actors. Desmond is the first Swedish puppet animation feature. I had to wait until 2003 when the first generation of Swedish students finished their education in puppet animation. They were the ones working on Desmond.

Continued on page 2 + 3

Dear Readers of ECFA-Journal, ...

What we announced in the last issue of ECFA-Journal has been done: meanwhile you can download ECFA’s logo and a pdf-file of ECFA’s ad from our website at www.ecfaweb.org/logoe and www.ecfaweb.org/ads.

You can use the logo to decorate the link from your website to ECFA. It shows that you are a part of an international network and it makes our network more visible.

You can easily publish the advertisement (see it on page 5) in your catalogues or brochures. There is often some free space on the pages that can be filled with an advert. You can enclose the pdf-file in all dtp-software. The size can easily be enlarged or reduced. It would be great if these tools were used for a better communication during the next few months.
### The News Section: Films, Festivals, Awards

#### Children’s Film Fest Munich/Germany
**Audience Award:** “Azur and Asmar” by Michel Ocelot, France 2006
**Contact:** Filmfest München - Kinderfilmfest, Sonnenstr. 21 D-80331 München
**Phone:** +49-89-381904-0
**E-Mail:** katrin.hoffmann@filmfest-muenchen.de
**Internet:** www.filmfest-muenchen.de

#### Giffoni Int. Film Festival, Giffoni Valle Piana, Salerno/Italy, July 13th to 21st 2007
**Kidz-Section, Best Film:** "Mid Road Gang" by Pantham Thongsang Somkiat Vithuranich, Thailand 2007;  
**First Screens-Section, Best Film:** "Kidz in da Hood" by Ylva Gustavsson & Catti Edfeldt, Sweden 2006;  
**Free to Fly-Section, Best Film and Jury Grand Prix:** "Michou d’Auber" by Thomas Gilou, France 2007;  
**Y-Gen-section, Best Film:** "Keith" by Todd Kessler, USA 2006;  
**Jury Grand Prix:** "Eagle vs. Shark", by Taika Waititi, New Zealand 2006.
**Contact:** Giffoni Int. Film Festival c/o Cittadella del Cinema I-84095 Giffoni Valle Piana, Phone: ++39-089-8023001  
**E-Mail:** info@giffoniff.it  
**Internet:** www.giffoniff.it

#### Forthcoming Festivals
**Lucas - International Children’s Film-festival, Frankfurt/Main / Germany**
**September 23rd to 30th 2007**
**Contact:** Lucas - Int. Kinderfilm-Festival Deutsches Filmmuseum Schaumainkai 41 D-60596 Frankfurt/M.
**Phone:** +49-69-961220670  
**E-Mail:** lucas@deutsches-filmmuseum.de  
**Internet:** www.lucasfilmfestival.de

**Carrousel International du Film, Rimouski, Canada**
**September 23rd to 30th 2007**
**Contact:** Carrousel Int. du Film 92, 2e Rue Ouest CAN- Rimouski G5L 8B3
**Phone:** +1-418-722-0103  
**Fax:** +1-418-724-9504  
**E-Mail:** cifr@carrousel.qc.ca  
**Internet:** www.carrousel.qc.ca

**International Childrens Film Festival LEFFIS, Turku, Finland**
**September 27th to 30th 2007**
**Contact:** LEFFIS c/o ValoAurinko - Arts and Media for Children Hämeenkatu 22 SF-20500 Turku
**Phone:** +358-50-3003 523  
**E-Mail:** antti@valoaurinko.net  
**Internet:** www.valoaurinko.net

### Media Programme EU.: Selective support for children’s films in 2005 and 2006

#### Continuing from page 1

<table>
<thead>
<tr>
<th>Filmtitle/ country granted</th>
<th>country</th>
<th>deadlines (month/year)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Villa Henriette</td>
<td>Austria</td>
<td>Belgium 4.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Germany 20.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Iceland 6.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lithuania 2.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Norway 7.000</td>
</tr>
<tr>
<td>Terkel in Trouble</td>
<td>Denmark</td>
<td>Austria 7.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Czech Republic 20.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Germany 75.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hungary 25.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Iceland 14.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Italy 70.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Netherlands 20.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Portugal 25.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Slovakia 7.000</td>
</tr>
<tr>
<td>Kirikou and the Wild Animals</td>
<td>Switzerland</td>
<td>40.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Germany 35.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Spain 90.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>France 150.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Finland 30.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Greece 150.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lithuania 6.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Norway 35.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Portugal 6.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sweden 30.000</td>
</tr>
<tr>
<td>Astérix and the Vikings</td>
<td>France</td>
<td>Switzerland 8.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Germany 20.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Spain 27.500</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Belgium 40.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>France 21.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Greece 27.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Iceland 16.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Norway 18.500</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sweden 31.500</td>
</tr>
<tr>
<td></td>
<td></td>
<td>France 22.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Belgium 6.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Germany 10.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Luxembourg 110.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Netherlands 7.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Norway 12.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sweden 30.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>France 30.000</td>
</tr>
<tr>
<td>Franklin and the Turtle</td>
<td>Finland</td>
<td>Bulgaria 12.000</td>
</tr>
<tr>
<td>Lake Treasure</td>
<td></td>
<td>Switzerland 17.000</td>
</tr>
<tr>
<td>France</td>
<td></td>
<td>Spain 130.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hungary 19.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Poland 55.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Portugal 5.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Slovenia 10.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sweden 25.000</td>
</tr>
<tr>
<td>Rascals on the Road/ My Name is Eugen Switzerland</td>
<td>Austria 10.000</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Belgium 3.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Germany 100.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Estonia 4.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Luxembourg 1.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Netherlands 3.000</td>
</tr>
<tr>
<td>The Ugly Duckling and me</td>
<td>Denmark</td>
<td>Belgium 25.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Switzerland 9.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Czech Republic 17.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>France 130.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hungary 17.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ireland 35.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Portugal 20.000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Slovakia 12.000</td>
</tr>
</tbody>
</table>

**Total grants for children’s films:** 39.000 303.000 617.000 221.500 260.000 734.000  
**Overall amount of grants:** 4.447.900 5.199.500 3.978.100 3.436.500 4.124.000 3.938.500  
**Number of children’s films granted:** 1 1 1 1 4 5  
**Total number of films granted:** 29 38 31 35 35 40
A Drop in the Ocean?

sidered as a subsidy. Therefore, there is now no paying back afterwards (but probably the amount of the grants will go down).

In order to apply for this support, there must be a grouping of at least five distributors from different countries and, as we previously mentioned, this is not as easy within the field of children's film. The taste or the opinion about what is a good film for children varies dramatically among different parts of Europe.

So, the creating of the ECFA-grouping is a first step to fulfil this basic condition. For this article we checked out the EU-support given to children's films in the last two years. The first remarkable fact is that in 2005 there were three films for children supported within this system; three out of the global number of 98 European films that got a grant. This is less than 3%. The good news is that these three films altogether received a support amount of 959,000,- Euros. Compared with the total amount of support given out in 2005 (13.625.500,- Euros.), this means that the children's film received more than twice as much as the average. This is probably due to the fact that most of the children's films need to be dubbed which raises the costs significantly.

In 2006 there were ten films for children granted, out of the total number of 110 films. So in this year the part of the children's films raised up to nearly 10%. But the good news was soon to come to an end: These ten films altogether received a support amount of 1.215.500,- Euros, which is substantially less per film as the previous year and compared with the global support for that year (11.499.000,- Euros.), the children's films received 10,5% of the budget.

But in fact during the years 2005 and 2006 there were only eight different titles of films for children supported. Some titles were granted a few times. (This does not change a lot regarding the percentages, because this also happens with the non-children-titles). From these eight titles six were animation and two fiction. Two of the films can be regarded as mainstream movies (Villa Henrieta and Rascals on the Road aka My Name is Eugen*) that also got restricted releases in the concerned countries. The last four titles are the ones circulating the most, in festivals as well as in cinemas.

Kirkou and the Wild Animals
Terkel in Trouble
Lotte from Gadgetville*
The Ugly Duckling and Me

* In these three titles, out of eight supported films, members of the ECFA-grouping were involved.

One of the questions that could be raised from these statistics is: Are there too few good films for children? In my opinion, the production of quality films for children has its ups and downs, obviously, but in general there is certainly no lack of good films. The programmes of the various children's film festivals all over Europe show that the films are there, but they just have difficulty getting distribution.

The positive news is to see that for the first application deadline in 2007 (April) four new films for children were entered (plus more distributors for Lotte ... from 2006) and in each of these applications, ECFA-members were involved:

Azur et Azmara
The Three Musketeers
Trigger
Lotte from Gadgetville

Regarding the second deadline in 2007 (July) we do not have any information, but we already know that for the last deadline (December 2007) the ECFA-grouping will apply for the movie Desmond and the Swamp Barbarian Trap.

However, it still remains necessary to cooperate even more in order to direct a bigger part of the quite important support budget of the EU to the children's film area.

A Job offer from Canada:

New Director for „Sprockets“ Wanted

The Toronto International Film Festival Group, a vibrant not-for-profit arts organization, is accepting applications for the full-time position of: Director, Sprockets Toronto International Film Festival for Children.

This position will oversee the presentation of the best of international and domestic children's films to Toronto audiences for the Sprockets Toronto International Film Festival for Children. For more information, please review the full job posting at: http://www.tiffg.ca/

The News Section:

Films, Festivals, Awards

Schlengel - Int. Film Festival for Children and Young Audience, Chemnitz/Germany, October 1st to 7th 2007

Contact: Schlengel - Int. Film Festival Sächsischer Kinder- und Jugendfilmfest e.V.

Neefestr. 99, D-09119 Chemnitz

Phone: ++49-371-4447440
Fax: ++49-371-4447479
E-Mail: info@ff-schlengel.de
Internet: www.ff-schlengel.de

Gaffa - International Film Festival for Young People, Vienna/Austria

October 1st to 6th 2007

Contact: Gaffa c/o wienXtra-cinematic

Friedrichstraße 4
A-1010 Wien

Phone: ++43-1-585 68 02
Fax: ++43-1-585 32 27
E-Mail: cinematic@wienXtra.at
Internet: www.gaffa-filmfestival.at

Cinekid - Int. Film, Television and New Media Festival for Children and Young People, October 14th to 21st 2007

Contact: Stichting Cinekid

Korte Leidewarstraat 12
NL-1017 RC Amsterdam

Phone: ++31-20-5317890
Fax: ++31-20-5317899
E-Mail: info@cinekid.nl
Internet: www.cinekid.nl

Festival int. de Cinéma, Saint Quentin/ France, October 17th to 24th 2007

Contact: Ciné-Jeune de l’Aisne
9 rue du Bourg – BP 526
F-02000 Laon Cedex

Phone: ++33-3 23 79 39 37
Fax: ++33-3 23 79 39 32
E-Mail: contact@cinejeune02.com
Internet: www.cinejeune02.com

Festival int. de Cinéma du grain à démoudre, Confrevilla l’Orcher/ Normandie (France), October 23rd to 31st 2007

Contact: Festival du grain à démoudre
Maison des Associations, BP 95
F-76700 Confrevilla l’Orcher

Phone: ++33-2-35471285
Fax: ++33-2-35471285
E-Mail: contact@dugrainademoudre.net
Internet: www.dugrainademoudre.net

Istanbul International Children’s Film Festival, Istanbul/Turkey, October 23rd to November 8th 2007

Contact: Istanbul International Children’s Film Festival

Suleyman Nazif Sokak 69/5
TK-34371 Nisantasi Istanbul

Phone: ++90 212 296 50 15
Fax: ++90 212 296 50 04
E-Mail: info@iicff.com
Internet: www.iicff.com

Continuing from page 1

Go to „Jobs“ at the bottom of the page.

The posting closes on September 24th, but please contact us at humanresources@tiffg.ca if you may need a short extension.
Films on the Horizon

New European films for children which are ready to be discovered for your program. More information and more films can be found at www.ecfaweb.org. Obviously we can never guarantee that we cover all important new films. Producers, distributors and sales agents are kindly invited to inform us of their new releases.

Behind the Clouds
Feature Film, Portugal 2006
Director: Jorge Queiroga
Production: Filmes do Tejo
Festivals: Frankfurt, Amsterdam
World Sales:Filmes do Tejo
Av. da Liberdade, 85 - 3º
PT-1250-140 Lisboa
phone: ++ 351 213 234 400 / 1
fax: ++ 351 213 471 087
E-Mail: filmesdotejo@filmesdotejo.pt
Internet: www.filmesdotejo.pt
www.atrasdasnuvens.com

Blame it on Fidel
Feature Film, France 2006
Director: Julie Gavras
Production: Les Films du Worso
Festivals: Sundance, Lucas Frankfurt
World Sales:Gaumont
30, Ave. Charles de Gaulle
F-92200 Neuilly
phone: +33-1-46432000
fax: +33-1-46432033
E-Mail: info@gaumont.com
Internet: www.gaumont.com

Cowboy Angels
Feature Film, France 2006
Director: Kim Massée
Production: Artwork films
Festival: Rotterdam, Giffoni
World Sales:Insmomnia World Sales
50 bis Rue de la Mare
F-75020 Paris
phone: +33-1-143580804
fax: +33-1-143580932
E-Mail: contact@insomnia-sales.com
Internet: www.insomnia-sales.com

Crow Lake
Feature Film, Lithuania 2007
Director: Inesa Kurklietyte
Production: Ketvirta Versija
Festival: Lucas Frankfurt 2007
World Sales:Conpect Events & Media
T. Sevcenkos g. 21/12
LT-03111 Vilnius
phone/fax: +370 5 233 3930
E-Mail: info@concept.lt
Internet: www.concept.lt

The Crumbs – Santa’s Little Helper
Feature Film, Denmark 2006
Director: Morten Lorenzten
Production: Regner Grasten Filmprod.
Festival: Giffoni
World Sales:Regner Grasten Filmprod.
DK-1307 København K
phone: +45-3332 3369
fax: +45-3332 3389
E-Mail: regner@grasten.com

Franklin and the Turtle Lake Treasure
Animated Film, France 2006
Director: Dominique Monféry
Production: Les Films du Worso
World Sales:Studio Canal
1, Place du spectacle

Little Red Boy
Feature Film, Italy 2007
Director: Pasquale Scimeca
Production: Arbash Società Cooperativa
Festival: Giffoni
World Sales:Adriana Chiesa Enterprises
Via Barnaba Oriani 24a
I-00197 Roma
phone: +39-06-8086052
fax: +39-06-80687855
E-Mail: info@adrianachiesa enterprises.com
Internet: www.adrianachiesa enterprises.com
www.rossomalpeofilm.it

Little Secrets
Feature Film, Luxembourg 2006
Director: Pol Cruchten
Production: Red Lion
Festival: Giffoni 2007
World Sales:Quinta Communications
16, Avenue Hoche
F-75008 Paris
phone: +33-1-40760454
fax: +33-1-42566921
E-Mail: jeannegeilen@quinta communications.com

Max & Co.
Animated Film, Switzerland 2007
Directors: Samuel & Frédéric Guillaume
Production: MAX-LeFilm
Festival: Annecy
World Sales:Wild Bunch
99, Rue de la Verrerie
F-75004 Paris
phone: +33-1-53 01 50 20
fax: +33-1-53 01 50 49


Max & Co.
ECFA’s Presentation as an Ad

This short presentation of ECFA is meant for all members to include it as a free ad in their film or festival catalogues, helping us to make ECFA more visible. The original format is 200 x 138 mm, a vertical version is also available. The pdf-files can be enlarged or reduced and downloaded at www.ecfaweb.org/ads

The News Section:

Films, Festivals, Awards
Castellinaria Festival Internazionale del cinema giovane Bellinzona, November 17th to 24th 2007
Contact: Castellinaria Festival
c/o Espocentro
Via Cattori 3 - P.O.Box 1239
CH-6502 Bellinzona-2
Phone: +41-91-825 28 93
Fax: +41-91-825 36 11
E-Mail: info@castellinaria.ch
Internet: www.castellinaria.ch

London Children’s Film Festival, London/UK, November 17th to 23rd 2007
Contact: London Children’s Film Festival, c/o Barbican Cinema
Silk Street
GB-London EC2Y 8DS
Phone: +44 20 7382 2379
Fax: +44 20 7382 7037
E-Mail: suevans@barbican.org.uk
Internet: www.londonchildrenfilm.org.uk

Oulu Internat. Children’s Film Festival, Oulu/Finland, November 19th to 25th 2007
Contact: Int. Children’s Film Festival
Oulu Film Center
Hallituskatu 7, SF-90100 Oulu
Phone: +358-881 12 93
Fax: +358-881 12 90
E-Mail: oek@oufilmcenter.ineeti.fi
Internet: www.ouka.fi/lef

Gijón Int. Film Festival for Young People
Gijón/Spain, November 22nd to 28th 2007
Contact: Gijón Int. Film Festival
Paseo de Begona, 24 - Entlo. E-33205 Gijón, Asturias
Phone: +34-985-182 940
Fax: +34-985-182 944
E-Mail: festivalgijon@telecablu.es
Internet: www.gifilmfestival.com

Olympia International Film Festival for Children and Young People, Pyrgos/Greece, December 1st to 7th 2007
Contact: Olympia Int. Film Festival
Neaniko Plano, 18, Rodos, Str. GR-11252 Athens
Phone: +301-866 44 70
Fax: +301-866 44 70
E-Mail: olyfest@otenet.gr
Internet: www.olymphastival.gr

International Young Audience Film Festival Ale Kino, Poznan/Poland, December 7th to 11th 2007
Contact: Festival Ale Kino!
Children’s Art Centre
St. Marcin Street 80/82
PL-61809 Poznan
Phone: +48-61-6464 481
Fax: +48-61-6464 472
E-Mail: alekino@alekino.com
Internet: www.alekino.com
“Everything Started with a Pig in a Sauna!”

MC: You know how it goes with co-productions: Americans are extremely sensitive for nudity and bad language, the British refuse jokes about electricity (no fingers in the plug, etc.), France and Germany have their own priorities. From all sides they’re pushing and pulling until the only thing left from your film is as flat as a pancake. That’s why these days everything looks so similar. I absolutely wanted to save my film from such influences and keep everything in my own hands. That explains the few seconds frontal nudity in the film.

That had its budgetary consequences.

MC: With a big budget you have to deliver less seconds film per animator per day. So you have more time for trying out and experiment. But my motto is: stick to your budget and do what you’re good at. We invested a lot of time-consuming hard work in Desmond. We only used computers for the special effects, like for the water. The animating process took us two years. We were shooting simultaneously on four sets, so we needed a lot of identical puppets. We used an aluminium frame that was covered with a fluffy type of latex. The puppets were developed by people who also work for Aardman Productions.

Anders and myself decided that the main character shouldn’t be the craziest character. Throughout the story, little pig Desmond might be the most balanced, stable character.

MC: That is a classic misconception. The main character shouldn’t be the craziest of them all, but should be surrounded by characters who are much more crazy than him. Look at Seinfeld: most of the humour doesn’t come from his actions, but from things caused by the people around him.

Who is your favourite character?

MC: I have a preference for Helmut Sebaot, the moose.

How did the Swedish release go?

MC: The Swedish press reviews were very positive, with high scores on the valuation scale. The theatrical release got a bit cross by internal problems at Triangle Film, our producer. But after running in the theatres for months, the film still finds a new audience. It is a slow starter.

Did „Desmond...“ influence your plans for the future?

MC: Surely. I feel that I am ready for new projects. I am working on a new animation film for a teenage audience and Desmond’s story is surely not finished yet. I do not know if he will be back in a sequel or in a TV-series, but for sure... he will be back!

Interview: Gert Hermans

MC: That was my goal: allowing adults to enjoy and laugh together with their kids. But not too much: the young audience should always be the main target. Desmond is suitable for children from 3 or 4 years old, but even a 9 year old kid should consider it ‘cool enough’. It’s a classic story in the European tradition, like H.C. Andersen. I added some humour by using funny dialogues and situation slapstick. But there is also a level of educating through ‘lessons of wisdom’: ‘Don’t cheat on your friends’ (the hare celebrating his birthday every day) or ‘Always accept the consequences of your actions’.

Throughout the story, little pig Desmond might be the most balanced, stable character.

MC: That is a classic misconception. The main character shouldn’t be the craziest of them all, but should be surrounded by characters who are much more crazy than him. Look at Seinfeld: most of the humour doesn’t come from his actions, but from things caused by the people around him.

Who is your favourite character?

MC: I have a preference for Helmut Sebaot, the moose.

How did the Swedish release go?

MC: The Swedish press reviews were very positive, with high scores on the valuation scale. The theatrical release got a bit cross by internal problems at Triangle Film, our producer. But after running in the theatres for months, the film still finds a new audience. It is a slow starter.

Did „Desmond...“ influence your plans for the future?

MC: Surely. I feel that I am ready for new projects. I am working on a new animation film for a teenage audience and Desmond’s story is surely not finished yet. I do not know if he will be back in a sequel or in a TV-series, but for sure... he will be back!

Interview: Gert Hermans